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ventilation of the room. That agreeable and necessary function affects all five senses, and art should penetrate every fibre of life.

J. M. BOWLES.



### JOSEPH JEFFERSON'S ART.

**M**OST of us have seen Mr. Jefferson as an actor, but we find that there are fewer of us who know of his work in painting and his notable ability in the making of monotypes. Yet it is only to be foreseen that a man, in whom the nature of the artist is innate, and has so shown itself in his power as an high comedian, should manifest his art in many ways. Mr. Jefferson's aptness in giving intelligent expression to his conceptions was observed when he was but a child. And he possessed a certain quaintness that is told in Mr. Winter's "Life and Art of Joseph Jefferson." To quote Mr. Winter: "That rare comedian Henry J. Finn, going into the green-room one night at the Washington Theatre, dressed for the part he was to act, observed little Joe, wrapped in a shawl, sitting in a corner. After various flourishes of action and mimicry, for which he was admirable, he paused in front of the boy, and, not dreaming that such a tiny creature could make any reply, solemnly inquired, "Well my little friend, what do you think of me?" The child looked at him, with serious eyes, and gravely answered, "I think you are a very wonderful man."

He was given the opportunities to interpret in his association with the theatre at an age when children are most generally at school or in mischief. It was in this way that his artistic gifts were developed and his perceptive powers quickened. The refinement of his nature imbued his comedy, and, as might have been foreseen, caused him keenly to appreciate the beauty of creation and to try to express it truly.

Mr. Jefferson has worked much in oil, tempera, and in monotype. Some of his best and most recent work has been done in tempera, yet we see in the monotypes the subtlest expression of his art. In these we have some idea of his ability to draw, since, of necessity, drawing becomes evident in a monotype. His work in this medium is characterized by a simple and direct, yet in some wise, an intricate expression of his idea. This seeming paradox may be reconciled in this, that the detail evident in his creations is ever kept in abeyance, for these incidents are comprehended in the masses so well defined. This is noticable in "A Landscape" which we reproduce this month as the frontispiece. It shows a tangle that is characteristic of the woodland of Louisiana, whence Mr. Jefferson, undoubtedly, has taken his idea. Despite the detail, the conception and treatment are comprehensive.

This is best expressed by the axiom: "The whole is equal to the sum of its parts." While the parts are indicated, they are subservient to the idea of the whole. In the monotype reproduced the feeling of colour is well conveyed, and the drawing of the trees is at once strong and nice in line.

Though in monotype much of the good result is the creation of accident, yet we see in Mr. Jefferson's work, the presence of the thought that has created it, and in the masterful treatment, the evidence of a clear conception of the idea he would portray.

M. M. JAMIESON, JR.



## MONOTYPES.

**T**HOUGH the process is very simple, the beginner, in making a monotype, must be prepared to meet with a great many surprising results and many total failures, but the uncertainty as to what the result will be lends a fascination to the work and keeps up one's interest in spite of failures.

Use, for working, zinc or copper plates, the heavy are preferable; fresh oil paint, black or colors; three or four bristle brushes, and some of sable, with which to draw.

Begin, either by drawing and then filling in the masses as for painting, or use a large, flat bristle brush and cover the surface; erase with a cloth the places which are to appear white, and work up from the lights, using the sable brush in drawing.

There are two things to avoid—using paint heavily in shadow, as it blurs in printing; and working over a stroke when once it is painted on the plate—better erase and begin again; the reason being that the oil necessary to the transferring becomes dried with much work, and then it spoils the clearness with which each bristle marks on the plate and this means so much in the print.

In printing use hard absorbent paper, moistened on the back before placing over the plate. Use a letter press or any heavy book you have handy; if the plate is small rub with the hand. I have known a common wash wringer to be used with satisfactory results. To all this add patience and you will surely succeed.

It is a deplorable fact that there are so few 'amateurs' who appreciate this sort of work. As only one print can be obtained, monotypes are not worth the pains from a pecuniary standpoint. Most of us, however, find sufficient compensation in the pleasure derived from a final success. After all it is Art for Art's sake!

B. OSTERTAG.



Brush and Pencil, Nov., 1897

A LANDSCAPE BY JOSEPH JEFFERSON.

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